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PART 30 JUNE, 1902 VOLUME 3

Nattier

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MASTERS IN ART

Jean-Marc Nattier

FRENCH SCHOOL

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MASTERS IN ART PLATE I

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NATTIER

MADAME ADÉLAÏDE OF FRANCE AS DIANA

PALACE OF VERSAILLES

NATTIER
MARIE LECZINSKA, QUEEN OF FRANCE
PALACE OF VERSAILLES

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NATTIER

MLLE. DE CLERMONT AS NYMPH OF THE WATERS OF CHANTILLY

CONDÉ MUSEUM, CHANTILLY

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MASTERS IN ART PLATE IV
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NATTIER
MADAME ÉLISABETH, DUCHESSE DE PARME
PALACE OF VERSAILLES

NATTIER
MADAME SOPHIE OF FRANCE
PALACE OF VERSAILLES

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MADAME HENRIETTE OF FRANCE
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MADAME LOUISE OF FRANCE
PALACE OF VERSAILLES

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NATTIER
LA DUCHESSE D'ORLÉANS AS HEBE
NATIONAL MUSEUM, STOCKHOLM

MASTERS IN ART PLATE IX

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NATTIER

LOUISE-HENRIETTE DE BOURBON-CONTI

PALACE OF VERSAILLES

MASTERS IN ART PLATE X

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

NATTIER
MADAME ADÉLAÏDE OF FRANCE
PALACE OF VERSAILLES

PORTRAIT OF JEAN-MARC NATTIER PALACE OF VERSAILLES

This portrait, a detail from the picture of Nattier, Madame Nattier, and four of their children at Versailles, bears a legend stating that it was painted by "Jean-Marc Nattier, Treasurer of the Royal Academy of Painting and Sculpture." It was begun in 1730 and finished in 1761. The picture as a whole has various faults, due in part no doubt to the long period which elapsed during its execution, for the children had grown up meantime, and Madame Nattier had died. The portrait of the painter, however, bears all the marks of being a good likeness, although we have no contemporary comment to show that such was the case.

Jean-Marc Nattier

BORN 1685: DIED 1766
FRENCH SCHOOL

THE following account of Nattier's life is abridged from a biographical sketch written by his eldest daughter, Marie-Catherine-Pauline, wife of the painter Louis Tocqué.

MADAME TOCQUÉ — 'MÉMOIRES INÉDITS'

JEAN-MARC NATTIER[1] was born in Paris on the seventeenth of March, 1685. His father, Marc Nattier, was an artist and a member of the Royal Academy of France, and his mother was a miniature painter of decided ability. When she was only twenty-two years of age, however, she became paralyzed, and was an invalid for the remainder of her life. Although the expenses necessarily incurred by this sad condition of affairs were a great drain upon their fortunes, the parents gave every possible advantage in the way of education to their two sons, who from earliest childhood had shown such a marked inclination for painting that their father determined to make every sacrifice for their advancement in this art. His hopes were not disappointed, for the boys responded to his wishes with genuine enthusiasm for the study.

As soon as little Jean-Marc, the younger of the two boys and the subject of this memoir, was old enough to hold a pencil, his father sent him to the Academy, where before long he took a prize for drawing. Indeed, his taste and his love for drawing were so great that he eagerly seized every opportunity to copy the works of the great masters; and so excellent were his copies that once when he submitted to the king, Louis XIV., a drawing which he had made from Rigaud's celebrated full-length portrait of that monarch, Louis commended him, saying, "Monsieur, continue to work thus and you will become a great man."

Nattier was only fifteen years old when he copied from prints four large battle-scenes painted by Le Brun. When the drawings were shown to Mansart, who was then superintendent of buildings in Paris, he was so struck by their merit that he rewarded the young draughtsman by conferring upon

[1] Pronounced Nat-te-ā, with equal emphasis on each syllable.

him the small allowance which was set aside by the Academy for the benefit of its most deserving pupils. The boy's father, moreover, obtained for his son permission from the king to make drawings for an engraver from Rubens' pictures, then in the Luxembourg Palace, representing scenes in the life of Marie de Médicis.

After his father's death Nattier devoted himself still more earnestly to study. The Duc d'Antin, noticing his great assiduity at the Academy, proposed that he should go to Rome, where as a pensioner of the king he might take a place then vacant in the French Academy of that city; but Nattier had already undertaken several commissions that were so urgent that he declined this honor. In after life, however, he bitterly regretted his decision, and could never forgive himself for having lost such an opportunity.

The death of Louis XIV., that great patron of art, led Nattier to listen to propositions made to him in 1715 by Monsieur Lefort, minister and envoy of Peter the Great, Czar of Russia. Lefort was commissioned by that monarch to induce artists of every kind to go to St. Petersburg, and having already engaged an able French architect, Leblond, to undertake the journey, he found no great difficulty in persuading Nattier to join the czar at Amsterdam, where Peter the Great then was. No sooner had Nattier reached Amsterdam than the czar desired him to make portraits of many of the personages of his court then assembled in that city, and finally ordered him to paint a picture of which he himself, Peter the Great, should be the hero, the subject being the famous battle of Pultowa. When these various works had been completed to the satisfaction of the czar, that prince, who was on the point of leaving Amsterdam, despatched Nattier to The Hague with an order to paint there a portrait of the Empress Catherine, his consort. Scarcely was this work begun than the czarina wrote such a glowing account of it to the czar, who was then in Paris, that he, curious to see it, commanded Nattier to return at once to the French capital, and to bring the portrait of the empress with him, which Nattier did. Now it so happened that on the day on which the portrait arrived the czar was to sup at the house of the Duc d'Antin, and he was so delighted with the striking resemblance which the painting of the czarina bore to the original, although the head was the only part of the portrait that was entirely finished, that he ordered it to be sent to the duke's house, and had it placed upon a throne in the banqueting-hall. On the following day Nattier began a portrait of the czar, with which that prince was as much pleased as he had been with the artist's other works.

On the day before his departure for St. Petersburg, the czar, never doubting that Nattier had fully decided to go to Russia, although as a matter of fact the artist had only agreed to take the journey to Holland, despatched Monsieur Alsouffiow, Grand Marshal of the Russian court, to ask him when he would be ready to follow the emperor. This direct question troubled Nattier exceedingly, for, having been absorbed in his travels and his work, he had given no serious thought to the matter, and was consequently entirely undecided as to what to do. All the hardships and inconveniences of such

an undertaking as a journey to Russia at once presented themselves to his mind. If, on the one hand, the alluring prospect of a brilliant fortune lay before him, he could not, on the other hand, shut his eyes to the innumerable difficulties which lay in his path. Fortunately for him, a friend in whom he had every confidence opportunely appeared on the scene and helped him out of his dilemma. Most decidedly disapproving of the scheme, this friend so forcefully represented to Nattier all the dangers to which his talent, his reputation, and even his life would be subjected in expatriating himself and in undertaking such a journey, that the artist, convinced by his friend's reasoning, no longer hesitated, but positively declined to accompany the czar. Peter the Great was so incensed by this refusal that, as a mark of his resentment, he immediately ordered the portrait of the czarina to be removed from the studio where it had been taken at his command that miniature copies might be made from it; and as a consequence the picture was never entirely finished, nor, indeed, was it ever paid for.

All thought of Russia being given up, Nattier now devoted himself to the task of painting his picture of admission to the Royal Academy,—a historical work (now in the Tours Museum) representing Perseus showing the head of Medusa at the wedding of Phyneus. In the year 1718 he was received into the Academy with every possible mark of distinction. As his natural taste lay in the line of historical painting, his first work after becoming a member of this society was a large allegorical painting of the family of Monsieur de la Motte, Treasurer of France.

In 1719 occurred the "System" of Law,[1] that scheme which destroyed so many fortunes and had such a disastrous effect upon Nattier's finances that it cannot be passed over in silence. Messieurs Couturier and Desvieux, directors of the India Company, whose portraits Nattier was at that time painting, advised the artist to sell his drawings of Rubens' works to Law in exchange for stock in the "System." Unfortunately Nattier took this advice, and the drawings were disposed of for the sum of 18,000 livres paid in bank-notes. At the end of two months the notes depreciated to half their face value, and soon afterwards, in the general ruin of Law and his "System," became utterly worthless, while Nattier's beautiful drawings, the admiration of all Paris, were carried off by Law's son.

This loss, a considerable one for a young artist, was followed by a family lawsuit[2] which so reduced his financial resources that nothing was left him

[1] John Law, a Scotchman, was an able adventurer in finance, who succeeded in impressing the French government with his scheme for the issue of paper money. He acquired from France the territory then called Louisiana, which he proposed to colonize — an enterprise which became famous under the name of "The System," afterwards known as the "Mississippi Bubble." The East India and China companies were later absorbed into it, and it was thereafter known as the "Compagnie des Indes." In 1718 Law became Director-general of the "Banque Royale," of which the king guaranteed the notes. The Company and the Bank were combined, and in 1720 Law was made Comptroller-general of Finance. For a while the "System" prospered and great fortunes were made in speculation; but the overissue of paper money brought on the catastrophe, and in the same year the "System" collapsed, with financial ruin to its shareholders. Law's estate was confiscated, and he was driven from France — Editor.

[2] This was a criminal affair which resulted in the imprisonment of Nattier's brother in the Bastille, where he committed suicide before learning his sentence. — Editor.

but his talent. He consequently determined to devote his attention to portraiture as the most lucrative branch of art, and was soon fortunate enough to acquire a great reputation in that line.

In 1724 Nattier married Mademoiselle de Laroche, a charming girl whose talents, youth, and beauty had captivated his heart. Her father was a former officer to the king, and the family lived with such an air of ease and luxury that Nattier, judging from appearances, thought that in following his inclination he should also benefit his financial condition. It was not until several years after his marriage that he discovered that his father-in-law's fortune had been entirely wiped out by Law's "System," and found himself obliged to support a dowerless wife and a family of children who could in no way lighten for him the burden of their maintenance. Happily his reputation for portraiture brought many distinguished patrons to his studio, and before long he became, so to speak, the rage among the fashionable world—a distinction which he enjoyed for several years. Among the works which contributed most largely to his reputation were the full-length portrait of Marshal Saxe, an allegorical picture of Mademoiselle de Clermont, one of the Princesse de Lambesc as Minerva arming her brother the Comte de Brionne, and those of the princes and princesses of the House of Lorraine. His work called forth the admiration of all, and won for him the epithet, bestowed upon him by Gresset, the poet, of "pupil of the Graces and painter of Beauty."

All these portraits were treated historically, and added so much to Nattier's reputation in that particular style of painting that the Chevalier d'Orléans, Grand Prior of France, wished him to finish the series of pictures in the Temple[1] which had been begun by the artist Raoux, who had died before completing it. The first of the series, however, was to be painted in competition with the gifted artist Noël Nicolas Coypel; but as Nattier was so fortunate as to be victorious in the competition the Grand Prior decided in his favor, and placed a beautiful apartment in the Temple at his disposal. There he painted the six allegorical pictures which completed the decoration of the Prior's gallery, and finally the full-length portrait of the Grand Prior himself in command of a seaport with all appropriate attributes.

In the year 1740 Madame la duchesse de Mazarin engaged Nattier to paint portraits of her two nieces, the beautiful Mesdemoiselles de Nesle (notorious in later years as Madame de Châteauroux and Madame de Flavacourt), as 'Point du jour' and 'Silence.' These two pictures created such a sensation at court that the queen's curiosity was excited; and when she saw them she was so struck with their exact resemblance to their fair originals that she immediately ordered Nattier to paint a portrait of one of her daughters, Madame Henriette. The artist accordingly painted a full-length of this princess engaged in making a crown of flowers, and afterwards, by order of

[1] The "Temple," originally the fortress-residence of the Order of Knights Templars, was built in the twelfth century. After the abolition of the Order in 1313 the building was used for various purposes, and during the reign of Louis XV. was the official abode of the Grand Priors of France. The last vestige of the Temple was finally destroyed in 1820. — Editor.

Louis XV., painted a second portrait of Madame Henriette and also one of her sister Madame Adélaïde, which were placed at Choisy in the king's sleeping-apartment. When these works were finished his majesty bade Nattier come to Versailles to paint his own portrait, after which the artist was despatched to the Abbey of Fontevrault with an order to paint the portraits of the three royal princesses who were being educated there. This expedition was a secret one, as the king wished the pictures to be a surprise to the queen, who when she saw them was so delighted with Nattier's work that she decided to have him paint her portrait also.

In his portrait of the queen, which he accordingly made, Nattier succeeded even beyond his hopes, and was gratified by the universal applause which it evoked, not only because of the excellent likeness it bore to her majesty, but also on account of the noble simplicity of the composition—a simplicity which he had taken pains to preserve at the express request of the queen. Nattier was also successful in his portraits of Monsieur le Dauphin and Madame la Dauphine, Monsieur le duc de Bourgoyne, and Madame, the daughter of the Dauphin. While engaged on these works he received an order to paint the princesses for the third time. A portrait of Madame Élisabeth, the Duchess of Parma, in court dress was his last work, for he fell ill very soon after it was completed.

Nattier's reputation had been greatly increased by his continuous and pronounced success. Commissions poured in upon him from all the youth and beauty of court and city. He had the honor to paint the Duc and Duchesse d'Orléans, the Prince and Princesse de Condé, and many other personages belonging to the nobility. It would be an endless task to enumerate them: suffice it to say that his talents were in demand at almost all the courts of Europe, and that there was none where his name was not known and which did not deem it an honor to possess some example of his work.

Always industrious, Nattier devoted every moment not given to painting to reading and drawing, his favorite pursuits, and the beautiful sketches which he has left are due to this employment of his leisure moments.

If Nattier's prosperous days only were to be recorded in this biographical sketch and no mention made of those full of sorrow and sadness which followed, this would be the place to close; but truth demands that as exact and faithful an account shall be rendered of the last years of the artist's life as has been given of the first. As a matter of fact, the extent of Nattier's fortune was never so great as it had seemed to be, and still less was it in proportion to his reputation as a painter. Moreover, he had unfortunately neglected to insure an easy old age for himself, so that had he attempted to continue to live with the same degree of comfort to which he had been accustomed he would have been obliged to work up to the last moment—all through the long illness, in fact, which confined him to his bed for more than four years. Appreciating as he did the necessity for work, it was doubly hard to find that his popularity was waning. Long before he became incapable of using his brush he experienced the unhappy fate of so many celebrated men

of every age,—he realized that he had outlived his reputation. War, that enemy to art, the inconstancy of the public, the taste for novelty—everything, in short, combined to make him experience the most pitiful neglect. An almost complete desertion on the part of the public succeeded the great popularity to which he had been accustomed, until at last, of all his commissions, there remained only the completion of a few works begun for the court in his more prosperous days.

Domestic sorrows also embittered Nattier's last years. The keenest of these was the death of a son, who had shown a decided talent for painting, and whom at his own expense he had sent to the French Academy at Rome. This son drowned himself in the Tiber six months after his arrival in Rome; and as Nattier had become a widower in 1742, three daughters were alone left to console his declining years. In July, 1762, he became ill; and after four years of great suffering he died, on the seventh of September, 1766.—
ABRIDGED FROM THE FRENCH

MADAME TOCQUÉ closes the account of her father's life with a touching tribute to his virtues. "He was most tenderly attached to his friends and to his children," she writes; "and such were the frankness and simplicity of his nature, the purity of his character and the sweetness of his disposition, such his scrupulous honesty and eager disinterestedness in serving others, that he fully merited the titles of a good father, a true friend, and a thoroughly upright man—titles by no means brilliant it may be, but which when taken in their fullest significance are the highest praise that can be bestowed upon a man."

The writer then goes on to summarize a statement made by her father in explanation of his lack of worldly success, in which Nattier reproaches himself with having made many unfortunate bargains, as, for instance, his disposal to Law of his drawings of Rubens' pictures in exchange for stock in the "System"; blames himself for careless investments and a too great willingness to lend money to people who as a rule never returned it; for his negligence in exacting payments for many portraits which he had painted, not only for his friends, but often for mere acquaintances; for having spent more money than he had been justified in spending in the purchase of articles of virtu; and finally he pleads that he had had heavy expenses to bear, as an invalid wife and a family of nine children had necessitated large inroads upon his fortune.

"With so much to contend with," concludes Madame Tocqué, "it may be seen that it was difficult for Monsieur Nattier to save much of the money which he had so easily acquired; but can any one in justice blame him, and does he not judge himself too harshly? Surely any man may be counted happy who at the end of a long life can reproach himself with no other failings than those which every noble and generous soul can readily forgive."

The Art of Nattier

ARSÈNE ALEXANDRE 'HISTOIRE POPULAIRE DE LA PEINTURE'

THE name Nattier calls up innumerable charming visions of pretty, blooming ladies with soft, caressing eyes, clad in the daintiest and most sumptuous gowns—gowns of velvets and silks and satins, gowns embroidered with gold and delicate with laces, gowns with the stiff bodices and swelling skirts of court or town, or those coquettish dishabilles which, if we are truly gallant, we will unquestioningly accept as the accredited garb of the Olympian goddesses and muses. Nor is the result less captivating when he clothes one of these delightfully frivolous little ladies in the tunic of a penitent Magdalene (a tunic, be it assured, of satin, and from the most fashionable tunic-maker, and which clings so coquettishly about her pretty limbs) and exiles her to a cave in the desert; and no less fascinating when he replaces the penitential tunic (ah! delicious little penitent—she has been careful not to forget her becoming court-plaster patches!) by the leopard's skin and quiver of the nymph a-hunting. How delicately graceful are these small heads, with the close-dressed powdered hair that gives them something charmingly boyish of aspect! They all wear, it may be, even the goddesses, a touch of rouge—perhaps the painter himself may have taught them how to lay it on most becomingly—but we acknowledge that it is quite in character and wholly deceptive. It is all, of course, as false, as theatrical, as one can well imagine, and yet somehow entirely unaffected and broadly simple. Reconcile the two if you can!

Casanova says that Nattier could paint an ugly woman, produce a perfect likeness, and yet make her beautiful. If he could he certainly solved a problem that has vexed artists since the beginnings of portraiture. We would not, however, be so ungallant as to suggest that he availed himself of this talent when he painted the numerous portraits of Louis XV.'s charming daughters, which are unquestionably his most important works. They hang, the gentle little ladies, unworthily, in the dusty galleries of Versailles, high up under the roof, in stifling heat in summer, bedewed with dampness in winter, with no care, apparently, for their rank, their delicate graces, or their fortunately solid painting. It seems strange that the authorities intrusted with these valuable pictures should be thus careless of them, since, in recent years at least, Nattier's work has been accorded the sincerest proofs of popular admiration. Whenever a picture of his has been sold it has fetched an extremely high price, and when one has appeared in a loan exhibition it has attracted much admiration.

In color, Nattier was fond of broad unbroken tones. Never was he more himself than when he had to paint a sweeping robe of rich blue bordered with fur, or a gown of warm, glowing red, shining here and there with gold; and yet, though he painted full colors without dulling them, he never made them garish. His eye for harmony was sure.

The quality of his talent is, as was his education, wholly French. The copies he made from Rubens' pictures were, his contemporaries assure us, far from being truthful renderings of the originals; and his journey to Amsterdam and The Hague was not undertaken because of an inclination to study Dutch or Flemish art, but solely to undertake commissions. His talent is peculiarly and thoroughly French in the fullest acceptation of the term. It is light of touch, graceful, easy, clear, and self-poised. Though he did not go beneath the surface, or attempt to portray character in his portraits, they are marked, one and all, with great charm, simplicity, harmonious effectiveness, perfect distinction, and true refinement.—ABRIDGED FROM THE FRENCH

ANDRÉ PÉRATÉ 'CHEFS-D'ŒUVRE'

IN every one of Nattier's portraits, even those in which the subjects seem to have been most unpromising, we must admire the delicacy of modeling and the rich and subtle harmonies. In the eyes of this magician of the brush no woman could seem ill-favored—that she was a woman was enough for him. He once said to Casanova, and not without a touch of pedantry perhaps, "The gods have granted me a kind of magic—the power to transfer from my mind to my brush the divine charm of beauty,—a charm none can define, since none can tell wherein it lies, and yet one which all recognize and admire. But impalpable and fugitive as is the shade that separates beauty from ugliness, the effect of it is startlingly great to those who have no knowledge of our art."

This impalpable shade of separation betwixt ugliness and beauty vanishes under Nattier's brush. It fades beneath the witchery of a smile, the sparkle of a glance, the shimmer of gold-embroidered stuffs. His was the art of charm and grace; the art of creating fascination with a touch of rouge, and grace with a flowing line.—FROM THE FRENCH

P. HÉDOUIN 'MOSAÏQUE'

CELEBRATED as Nattier was in his own day, little information has come down to us concerning his life, and we find only brief mention of him by any of the eighteenth-century biographers; yet his art was more characteristic of that century than was that of any other French artist. Without Nattier's portraits, indeed, how could we form any accurate idea of the pink-and-white complexions, the velvety cheeks, their fairness emphasized by tiny black patches of court-plaster, the ravishing eyes, and all the varied and coquettish costumes of the duchesses, the countesses, and the marchionesses —the fair charmers of the reign of Louis XV.?

Of that gay and brilliant world Nattier became the idol. Strong as this epithet is, it is nevertheless none too strong, for by all women, whether pretty or plain, he was known as "the Magician." It is easy to see why; for no painter ever succeeded so skilfully as he in not only concealing the defects of nature in his models, but in converting those very defects into

charms. He knew how to give an interesting air to a plain face, a captivating vivacity to a dull blue eye, and to a bold black eye that was hard and forbidding he could impart so spiritual and tender an expression that the most timorous would be charmed. His brush, indeed, might be compared to the magic wand of Armida, for it bestowed beauty, grace, and piquancy upon every face that came under the spell of his enchantment; and perhaps the most wonderful thing about it all was that notwithstanding the flattering transformations which his models underwent, the resemblance which his portraits bore to their originals invariably remained striking.

If, however, I should be called upon to pass judgment upon Nattier as a painter, I should be obliged to admit frankly that in my estimation he is inferior to Rigaud and even to Largillière. He never possessed the force, scope, and style of the first of these portraitists, nor the breadth of execution nor unctuous coloring of the second. At first sight, it is true, Nattier's manner of painting has an exceptional fascination and charm. His touch was light and delicate, his color sparkling, and his draperies, painted in a way peculiar to himself, while they define the form beneath, float and flutter with an unparalleled airiness and grace. Finally, his compositions are always marked by both propriety and *esprit*. These qualities, however, are generally accompanied by a certain stiffness, a certain finical affectation, a studied and artificial air; and in consequence his portraits have none of that frankness, truth, and appearance of nature—that realism, in short—which are found in the works of the great masters.

As likenesses Nattier's portraits were said to be excellent, although it was admitted that he beautified even beauty itself. This method of painting, which contributed so largely to his success, especially among the ladies of the court, is not in my opinion true art as I understand the word. But after all, his talent, like that of the more gifted Watteau, was in perfect harmony with the spirit and the taste of the times in which he lived.

Nattier occasionally attempted historical painting; but there is nothing remarkable about any of his works in this kind that have come down to us. He lacked the boldness, force, and severe nobility which should characterize historical pictures, but painted them with the same delicacy and in the same somewhat affected manner as he painted the portraits of the pretty women of the court; and the very qualities that make these court portraits so indescribably charming become, in his historical efforts, serious faults.—FROM THE FRENCH

CHARLES BLANC 'HISTOIRE DES PEINTRES DE TOUTES LES ÉCOLES'

"HE would paint an ugly woman and depict her features so accurately that the most scrupulous examination failed to discover any untruthfulness, yet nevertheless those who saw the portrait only would deem her beautiful. In some imperceptible way he had bestowed a real but undefinable beauty upon the whole." This is Casanova's dictum upon Nattier. The "imperceptible way" was the artist's gift of grace; a gift to which we owe so many charming portraits and so many charming painters of the French school.

Assuredly Louis XV.'s queen, Marie Leczinska, was not beautiful; she was the Cinderella of that brilliant court. Yet when we look at Nattier's portrait of her we find her charming, and marvel that those dimpled hands and rounded arms, as white as ivory, could not confine her flighty husband. When we recall her story, and remember how she was elbowed aside into the shadow, ever protesting from her obscurity, with a somewhat *bourgeois* prudery perhaps, against the follies of the butterfly life about her, and mark how the painter has somehow contrived, by the border of black fur which winds about the folds of her red velvet robe, to suggest her lifelong exile from her native Poland, the image of the queen takes on a strong fascination for us, and we pay tribute to the subtle art of the painter.

Nattier was never a great artist; but he was the painter of pretty women *par excellence*. If his drawing was slightly insipid and cold, his brush was endowed with suppleness and grace; and the harmony of his coloring is sometimes so remarkable that it produces the effect of those splendid ancient tapestries which, mellowed by time, have faded into a magical harmony. He was, nevertheless, in no wise afraid of pure colors, and boldly transferred to his canvases the vivid tones of the splendid stuffs with which the court ladies of his day were wont to adorn themselves,—the flame-color or bright greens of their ribbons, the violet or scarlet of their taffeta or velvet mantles, the blue or corn-color of their silks, and their white satins; but he blended, combined, and harmonized the strong tones so cunningly, and so warmed his chiaroscuro to meet them, that the effect is never harsh nor crude.

Costume played no less an important part in his canvases than in women's portraits by all artists, but he was by no means dependent upon the sheen of rich stuffs, the cloud of delicate laces, or the gleam of gold. Indeed he was especially fond of posing his sitters as mythologic or allegoric figures whose costumes counted but slightly, and such subjects are not the least delightful of his works; nor, in spite of their fantastic quality, do they cease to be truly historical in the broader sense.—ABRIDGED FROM THE FRENCH

W. BÜRGER 'GAZETTE DES BEAUX-ARTS': 1860

JEAN-MARC NATTIER was a court painter with all the accomplishments and all the faults peculiar to that species of fashionable manufacturer. He imparted an appearance of youth and nobility to his models, frequently deviating from nature to bestow a sort of conventional flattery upon people to whom aristocratic birth had not always lent distinction or charm; and, as a natural consequence, his portraits are marked by no depth nor individuality of character.

All the princesses painted by Nattier so strongly resemble one another that they might easily be mistaken for one and the same. Upon leaving the gallery at Versailles, where so many of his portraits are collected, one remembers but a single face, a description of which would answer for the passport of any pretty woman,—a round face, a nose of no particular kind, a medium-sized mouth, and a pink-and-white complexion. Sometimes this same charming lady appears disguised as a vestal virgin seated in a temple near

the sacred fire, and she is also to be met with under the titles of Mademoiselle de Lambesc as Minerva arming her young brother the Comte de Brionne, and Madame la duchesse d'Orléans as Hebe holding an urn of nectar in her hand. But Nattier was unquestionably an able artist, and painted with marvelous skill the gleaming satins, lustrous silks, and costly brocades—all the accessories in short, however trifling, that we see in his sumptuous and stately portraits.—FROM THE FRENCH

OLIVER MERSON 'LA PEINTURE FRANÇAISE AU XVII^e ET AU XVIII^e SIÈCLE'

NATTIER, whose fame was very great about the middle of the eighteenth century, and who was subsequently almost forgotten, seems to have recently sprung again into a singularly exaggerated popularity. His early vogue was due to the fact that, as Mariette puts it, "his method of painting charmed those, particularly the ladies, to whom fine colors and smooth finish were the first of things in art." They flocked to his studio, the fair ones and the plain; and, since even the ugly among them found that, by some miracle, they had become lovely on his canvases, it is not surprising that the gallant painter became the fashion. His trick of subtly flattering his sitters by representing them as Olympian goddesses added too to his popularity in that artificial age.

But times have changed; and it is difficult to account for the newly arisen vogue of our own day for Nattier. He has not one single quality of real eminence: his drawing is often incorrect, his technique without salient merit, his color lacks any unusual charm, novelty, or distinction, and his allegory seems to modern eyes little short of ridiculous. Surely the merit of having flattered his sitters, of having rouged their cheeks and brightened their eyes, seems hardly enough to set this "pupil of the Graces and painter of Beauty" above even the worthiest of his contemporaries.

Nattier had, be it admitted, moments of superiority, especially when, as portraitist to the royal house of France, he painted his noble portraits of the queen and princesses in court dresses or in the garbs of mythology. These works, if not of the sincerest art, are at least stamped with distinction and truly royal elegance.—FROM THE FRENCH

PAUL MANTZ 'GAZETTE DES BEAUX-ARTS': 1894

AT about the period when Nattier was at the height of his esteem with the fine ladies of Louis XV.'s court the witty Cochin was publishing in the 'Mercure' a series of ironical essays hitting off the foibles of that frivolous world. One of these skits thus satirizes the contemporary fashion for allegorical portraits of women:

"Our ladies are represented," he writes, "almost indecently naked, their only garment a tunic, which leaves throats, arms, and legs uncovered. This garb, which is in reality none, is eked out by a piece of silk, blue, violet, or some other color, wrapped about them in such a way as to serve no useful purpose, although it must be cumbersome to wear nevertheless,

since it contains many yards of fine stuff. Some of these ladies are crowned with blades of wheat or other such rustic adornments, most appropriately fastened with strings of rich pearls. Their most common amusement, it appears, is to lean upon earthenware pots filled with water which they are invariably tipping over, apparently for the purpose of watering the gardens at their feet. This leads us to believe that they must be unusually fond of horticulture—a supposition confirmed by the fact that they are always represented in the midst of the open country. Another favorite recreation with them seems to be the raising of birds, even of those sorts most difficult to tame, such as eagles, which we frequently observe them attempting to nourish with white wine out of golden cups. They seem, however, to be most thoroughly successful in the breeding of turtle-doves, for these gentle birds flutter about some of them, especially those of more melancholy humors, in great numbers."

Although Nattier is not named, it is clear that the writer's irony is directed at his portraits, with their diaphanous draperies, their flowing urns, their agricultural attitudes, and their Hebes attempting to "nourish eagles with white wine out of golden cups." But, if we must admit that Nattier's allegorical subjects are mere theatrical nonsense, we should remember that he was constrained by the fashion of his times. The painter Raoux had shown the way to Olympus before him, and had depicted Mlle. Prévost as a bacchante, Mlle. Journet as a priestess of Diana, Mlle. Quinault as Amphitrite, as Silvia, and as Thalia, not to mention the host of actresses to whom such masquerading came more naturally. Nattier but carried the fashion further, and subpœnaed, as it were, all the fairer denizens of Olympus. How many noble ladies became Hebes, or Floras, or Auroras under his brush!—nay, even the most unoffending of the *bourgeoises* were transformed into muses at the very least. How many white-armed nymphs tilt urns to irrigate symbolic reeds!—for Nattier was allegorical even to his minor accessories; and never was there a more lavish use of turtle-doves and white-wine-nourished eagles than in his pictures.

To name all his shortcomings at once, we may as well confess that he was frankly a mannerist, and that instead of modifying his processes according to his models, and instead of searching for their individual characteristics, he preferred to adhere to his own rather limited type; that he was least successful in his portraits of men, since he so softened their features as to make them effeminate,—a tendency towards oversoftness for which he was not, however, wholly to blame, for it marked all the painting of his time. He seems, moreover—gallant courtier that he was—to have been unwilling to admit that any woman could be ugly, and was from first to last a persistent flatterer.

Admitting all these faults, however, I believe that we owe a long unpaid debt of recognition to Jean-Marc Nattier; and even at the risk of bringing down upon my devoted head the contempt of purists and of those enamored of the "grand style," I must frankly confess that I cannot join the ranks of those who scorn him. As a painter he possessed no mean ability; his color-

ing, at the very least, was always effective and agreeable, and he was undeniably the possessor of a most distinctive and individual quality of charm. Theatrical he was, it is true, but he was the court painter of a theatrical age; and we may well ask if, on the whole, the Court of Louis XV. could have found a better historian.—ABRIDGED FROM THE FRENCH

The Works of Nattier

ELEANOR LEWIS 'THE COSMOPOLITAN': 1897

THE pictorial figure of the fifteenth Louis against its no less pictorial background has been a favorite subject with artists of the pen, and his life has been thoroughly investigated even as regards his family relations. We are made acquainted with the private life of this royal family, with its monotonous, comfortless luxury, its paralyzing dullness, its daily low levels of enjoyment and occasional heights of aspiration; and are led to observe the significant fact that at the most corrupt court of Europe, and possessing in husband and father the most corrupt prince in Europe, it was yet possible for that prince's wife and children to lead lives that the breath of scandal never touched.

As to the king himself, it must, in common fairness, be remembered that circumstances were against him from the first,—the age in which he lived, his surroundings, associates, early orphanage, and early accession to absolute power, for he was only five when the sequence of events placed him upon his great-grandfather's throne. There could be but one feeling for the beautiful boy with his graceful body, gold-brown curls, and dark-blue eyes, his childish dignity and gracious acceptance of the homage placed at his feet—he was more than "*bien aimé*," he was adored. The first concern of his advisers was to get him married. The regent had betrothed him to his three-year-old cousin, an Infanta of Spain, but political intrigue broke off the match, and she was sent home. A maturer bride replaced her. In August, 1725, he wedded the Polish princess, Marie Leczinska. He was at this time fifteen, and almost ideally beautiful; while the queen, who was twenty-two, possessed in lieu of beauty a fine complexion, a charming expression, and moral graces which endeared her to the people if not to the court. Although her married life was passed at Versailles, it was passed in comparative retirement. She had a quiet circle of personal friends, while the court and the royal mistresses followed the king. At Versailles were born her ten children, whose list, beginning with twin daughters in 1727, includes two sons, one of whom died at the age of three, and concludes with a daughter in 1737.

Each princess was given a "household" at her birth, for with these babies, as with their seniors, etiquette was rigidly observed. The eldest, known simply as "Madame," with her twin sister, Madame Henriette, the Dauphin, and Madame Adélaïde, remained at court; but the four younger princesses

were sent early in 1738 to be educated at the Abbey of Fontevrault, where ensued that curious routine of religious discipline, fragmentary study, and mild amusement which, under the name of their education, was to continue for more than ten years. Music and dancing, for which all the princesses had a natural aptitude, were the only branches pursued with even a semblance of system. As for solid studies, Madame Louise was twelve years old before she knew the alphabet, and her older sisters fared little better. Such discipline as there was, was exercised in the wrong direction—Mesdames Victoire and Sophie were made timid for life by being compelled to say their prayers alone in the burial-vault of the convent; while, on the other hand, there was no restraint at all in the matter of eating, and they were frequently ill from over-indulgence. Madame Félicité's fatal illness in 1744 was in the beginning merely a bad cold, but was soon aggravated into a fever by injudicious eating and excitement. In view of the danger, she was hastily baptized, —a trifling ceremony which the "Most Christian King" had hitherto forgotten,—lethargy set in, and the next day she died, at the age of eight. Their majesties did not seem much troubled at her loss: the king played and dined in public as usual; the queen dined alone for a few times, but played cards each evening and never spoke of the child again.

At about this time large allowances, out of all proportion to their manner of life, were given to Mesdames Victoire, Sophie, and Louise, and in 1747 Madame Victoire was permitted to return to Versailles. The two younger princesses remained at Fontevrault another two years and a half, thus passing more than twelve years without once seeing their parents, although at so short a distance from Versailles. They finally returned almost as untaught, almost as ignorant, as they went.

During their monotonous convent years several events of importance had taken place at court, first amongst which may be mentioned the marriage of "Madame." In 1739, being then twelve years of age, she was wedded with great expense and splendor to the Duke of Parma, and went to live in Spain. At first she was cordially welcomed, but the dislike of Elizabeth Farnese soon clouded her life. This imperious old lady blamed her daughter-in-law for everything,—for being young, for liking sweets, for possessing the love of her youthful husband, for remembering her own country, for longing for her twin sister, for existing at all when she might so much more suitably be dead. Three times, however, she had the pleasure of returning to France, where her jocund, piquant beauty was greatly admired. At her last visit, in September, 1757, she came fresh, blooming, and gay. Three months later she lay dead of smallpox at Versailles.

Scarcely happier was Madame Henriette. According to her portraits, she possessed an ivory whiteness of complexion, great tender, melancholy eyes, and delicate, aristocratic features. Unfortunate in her love for the Duc de Chartres (their marriage being forbidden by the king), parted from her twin sister, her other self, Madame Henriette found her best remaining joy in the society of the Dauphin, and in being gentle and considerate with all. More than any of her sisters she was noted for a certain gracious amiability and tact.

She shared their artistic tastes, and played the violoncello well, and excelled in drawing and in the painting of miniatures. Her father's favorite when in health, she no sooner began to fail than he turned from her with that noticeable shrinking from the thought of pain and death which grew upon him year by year. He bade her conceal her pallor under rouge, saying harshly that he did not like white faces, and she obeyed. She tried to conceal her illness itself as long as possible. Lonely in the midst of numbers, desolate in magnificent Versailles, she died, in February, 1752, murmuring some last words about "My sister, my poor sister!" The king's grief, intense for a moment, did not interfere with his ordinary diversions, and was entirely dissipated with the superb funeral bestowed upon this sweetest of all his daughters.

Of Madame Sophie, who died in 1782, in good time to escape the Revolution, there is comparatively little to be said. She was shy, reserved, terribly afraid of thunder-storms, harmonious with the others in tastes and habits, and blends indistinguishably with the family group.

Madame Victoire followed the lead of Madame Adélaïde, with her survived the rest, with her died in exile, and at about the same time.

The strongest character among the sisters was undoubtedly Madame Adélaïde. She was decidedly the best educated, and seems to have had a natural inclination for study. She understood English and Italian, was well versed in history and mathematics, and played with skill upon several instruments, especially the violin. She was, moreover, very exact in matters of etiquette—an all-important science at that time. The king often consulted her, and, where her prejudices were not aroused, her judgment was good. With advancing age she grew domineering, and whereas Madame Victoire put her finger into other people's pies out of pure gossipy interest as to their contents, Madame Adélaïde examined them as her right. . . .

The sisters usually spent the forenoon in their own rooms, reading, painting, practising, tending their flowers, and on most days receiving a short visit from the king. At about noon they dined, later were present at his majesty's "*débotter*," visited the queen at six, played a game of cards, concluded the evening with a hearty meal, and went early to bed. They learned to play upon various instruments, including the bass viol and the tambourine. They also seem to have read with some method, and each formed her own collection of books. Now and then they hunted, an amusement of which they were passionately fond; but this and every other pleasure yielded to that of eating. Gormandizing was a failing with all the sisters, and much of their ill-health was due to it. D'Argenson says plainly that they took far too little exercise and ate at irregular hours, always keeping in their cupboards a supply of ham, Bologna sausage, and Spanish wine. . . .

The tranquil routine of Marie Leczinska's life was not interrupted by the return of her daughters from the convent. They had their own lives to lead, she hers; and she paid them hardly any attention except in matters of etiquette, for which, with all her simplicity, she was a stickler, and in requiring them to play cards with her daily at a stated hour. Their feeling for her naturally held less warmth than duty. For their father, on the other hand,

reprobate though he was, they entertained a very real affection; and he, on his side, seems to have cared for them as much as he could care for anything. The queen's death, in 1768, drew them still closer together in their regret for a common loss; and his later intimacy with Madame du Barry did not alter their relations, except as it led Madame Louise to a convent, in 1770, the better to pray for his much imperiled soul.

In 1774, when the king died of malignant smallpox at Versailles, he could hardly be called an old man, yet he had long outlived the bright promise of his youth. Throughout his terrible infectious illness he was tenderly nursed by Mesdames Adélaïde and Victoire. They reached their moral apogee beside his death-bed. Henceforth, under the new régime, their course was steadily decadent. "The old aunts," as the "adorable princesses" were now called, found their chief occupation from this time on in criticizing Marie Antoinette, "the Austrian woman;" and sowed with lavish hands the seeds of discord. The calamities of their later years were but the legitimate harvest of their sowing.

When the storm of the Revolution burst over France, Mesdames Adélaïde and Victoire, the last of their family, stood alone, like frightened children, in its path. Helpless, piteous, scared, they were thrust out from the safe seclusion of a palace into the rude streets. It was only after a long and painful debate that they were allowed to leave France. For some time they lived in Rome, then, on the approach of the French troops, withdrew to Caserta. When the Bourbons were driven from Naples the poor exiles fled once more, this time to Trieste, where they died. When Louis XVIII. came to the throne he had their bodies brought back to France, and interred in the tomb of their race at St. Denis. After so many vicissitudes, Mesdames de France sleep at last in peace.

DESCRIPTIONS OF THE PLATES

'MADAME ADÉLAÏDE OF FRANCE AS DIANA' — PLATE I

THE first portraits which Nattier painted of the daughters of Louis XV. were two companion mythological likenesses, one depicting Madame Henriette as Flora, and this picture, showing Madame Adélaïde as Diana. The youthful princess is seated beneath the shadow of a rock in a glade which opens to show a distant prospect. She holds a bow in the left hand, and draws an arrow from her quiver with the right. About her waist is wrapped a leopard's skin, and the small crescent on her head suggests her allegorical divinity. The picture is wrongly listed in the Versailles gallery, where it hangs, as 'Madame Victoire en Nymphe Chasseresse.'

'MARIE LECZINSKA, QUEEN OF FRANCE' — PLATE II

ONE of Nattier's most successful and dignified portraits was that of the queen, Marie Leczinska, which was first exhibited in 1748, when she was forty-five years old. The queen, dressed in a red robe trimmed with

fur, is seated against a background of columns draped with a green curtain. On her head is a kerchief of black lace tied over a white lace cap. Her arm rests upon a table on which lie the crown, the royal mantle, and a copy of the Gospels. This picture originally hung in the queen's own apartment, and if not the original of the subject, which Nattier repeated many times, it is certainly a replica which he was expressly commissioned by the queen to execute for her. It is now at Versailles.

'MLLE. DE CLERMONT AS NYMPH OF THE WATERS OF CHANTILLY' PLATE III

MADEMOISELLE DE CLERMONT was the daughter of Louis III. of Bourbon, Prince of Condé, and in the romance called by her name which Madame de Genlis has written, she appears as one of the most picturesque and pathetic figures of her time. She was, according to the novelist, of supreme beauty, great wit, and lovable character. When twenty years old she went to the celebrated watering-place, Chantilly, with her father, and soon won all hearts. Here she fell in love with a young courtier, Louis de Melun, Prince d'Épinay, and, it is reported, was clandestinely married to him. He was, according to the novel, killed in a boar hunt at Chantilly, and Mademoiselle de Clermont remained all her life faithful to his memory. Nattier's portrait of her was painted in 1729, five years after the death of her lover. It now hangs in the Condé Museum, Chantilly. It shows her as the nymph of the waters of Chantilly, seated before the spring and leaning on an urn. On her left a naïad, in a white tunic and violet drapery, pours the mineral water into a crystal cup; on her right is a child holding the serpent of Æsculapius to mark the health-giving quality of the spring. The child's body is relieved against a yellowish-green drapery; and the lady herself is clad in a light tunic, with a thin blue drapery thrown about her shoulders. Behind may be seen the pavilion of Chantilly, with its bit of formal garden, as it was in her time.

'MADAME ÉLISABETH, DUCHESSE DE PARME' PLATE IV

THIS portrait, at Versailles, of Madame Élisabeth, eldest daughter of Louis XV., and twin sister of Madame Henriette, was Nattier's last work. It represents the princess, who by her marriage with the Infante Don Philip of Spain had become Duchess of Parma, in a court dress, seated in a palace. Her gown is white, embroidered with gold, and her long ermine-bordered mantle is covered with fleurs-de-lis. A crown is placed beside her upon a rococo table. The portrait was painted after the early death of the Duchess, the face being copied from one of the artist's former pictures of her.

'MADAME SOPHIE OF FRANCE' PLATE V

THIS picture, at Versailles, is one of the three which Nattier painted in 1747 at Fontevrault, where he had been sent by the king without the knowledge of Marie Leczinska, that he might take the portraits of her

daughters there as a surprise to her. Madame Sophie is represented in a white dress embroidered with gold, holding her veil with her right hand. It may be regarded as a companion picture to that of the little Madame Louise, painted at the same time.

'MADAME HENRIETTE OF FRANCE' PLATE VI

THIS picture, now at Versailles, is the finest full-length portrait executed by Nattier, and is especially brilliant in its scheme of color. Madame Henriette, dressed in a gown of rich red brocade patterned with gold leaves, is seated in a gilded chair before a voluminous curtain of blue silk draped across the back of the canvas. With one hand she touches the strings of a bass viol which rests against the stiff folds of her ample skirt, and in the other she holds the bow. Her bodice is embroidered with pearls, white satin bows are on her lace sleeves, and in her powdered hair are delicate pink and pale yellow flowers.

The picture was begun in 1748 and finished six years later — two years after the death of Madame Henriette. Nattier has left a letter regarding this portrait in which he speaks of it as "one of my best works, which I am sure will do me great credit."

'MADAME LOUISE OF FRANCE' PLATE VII

THIS likeness of Madame Louise, the youngest of the daughters of Louis XV., was one of those portraits painted by Nattier at the Abbey of Fontevrault, where the three younger princesses were then being educated. In a letter to the Duchesse de Luynes, the queen, writing of these portraits, says: "The two elder girls have recently grown pretty; but I have never seen anything so charming as the little one. She has such a touching, tender, sad little face, and is almost pathetically sweet and *spirituelle*." As M. de Nolhac has observed, "Nothing could better set forth the charm of Nattier's portrait of the little Madame Louise as a child of eleven than this maternal description of her, so delicately expressed by the queen." The picture is at Versailles.

'LA DUCHESSE D'ORLÉANS AS HEBE' PLATE VIII

THIS portrait of the Duchesse d'Orléans, formerly Madame Louise-Henriette de Bourbon-Conti (whose likeness is also reproduced in Plate IX), represents her as Hebe, the goddess of youth, seated in the clouds. Her dress is white, and a gray-blue drapery is thrown over her knees; a garland of flowers crosses her breast, and flowers are in her powdered hair. In her hand she holds a shell-like goblet, towards which the eagle of Jupiter descends with spread wings. In her other hand is a gilded glass ewer filled with nectar. The picture is now in the National Museum of Stockholm. It is signed "Nattier pinxit, 1744."

'LOUISE-HENRIETTE DE BOURBON-CONTI' LATE IX

MADAME LOUISE-HENRIETTE DE BOURBON-CONTI, daughter of Louis Armand II., Duke of Bourbon and Prince of Conti, was married at the age of seventeen to the Duke of Chartres, afterwards Louis Philippe, Duke of Orleans, and was the mother of Philippe Égalité. She died in 1759, at the age of thirty-three, and we know little about her save that she was witty, sharp-tongued, and one of the most beautiful of the great ladies of Louis XV.'s court. The present likeness, now at Versailles, shows her in a white underdress draped with a blue scarf. Her complexion was dark and vivid, and her hair, when unpowdered, was brown.

'MADAME ADÉLAÏDE OF FRANCE' PLATE X

THIS portrait, at Versailles, of Madame Adélaïde, third daughter of Louis XV., represents the princess in a dress of crimson-and-white shot silk covered with embroidered stars. She holds a shuttle and gold thread—"*faisant de la frivolité*" the catalogue says. This may perhaps refer to the then fashionable occupation of "unraveling," which consisted in disentangling the gold and silver threads from trimmings, laces, epaulettes, and brocaded and embroidered stuffs. The gentlemen were expected to provide the materials for this popular pastime, and the ladies frequently derived goodly sums from the sale of the proceeds. Indeed, so much the rage did this "unraveling" become in the fashionable world of that period that we are told that a gentleman who entered a circle of ladies was in danger of losing "all his gold fringes and laces, nay, even his very coat," in the eagerness with which his decorations were torn from him.

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ENGLAND. BARNARD CASTLE, BOWES MUSEUM: Portrait of a Lady; A Lady as Diana — LONDON, COLLECTION OF ALFRED BEIT, ESQ: La Duchesse d'Orléans as Hebe — LONDON, WALLACE COLLECTION: Queen Marie Leczinska; A Prince of the House of France (in part by Tocqué); Portrait of a Lady; The Bath; The Countess of Dillières — SHEFFIELD, COLLECTION OF REGINALD VAILE, ESQ: The Countess of Neubourg and her Daughter — FRANCE. AMIENS MUSEUM: Portrait of Gresset; A Young Girl — BORDEAUX MUSEUM: A Daughter of Louis XV. (unfinished) — CHANTILLY, CONDÉ MUSEUM: Mlle. de Clermont (Plate III); Louise-Henriette de Bourbon-Conti as Hebe; La Princesse de Condé — DIJON MUSEUM: Queen Marie Leczinska — LIMOGES MUSEUM: Madame de Pompadour — MARSEILLES MUSEUM: Madame de Châteauroux as 'Point du jour' — NANTES MUSEUM: 'La Camargo'; Portrait of a Lady — ORLEANS MUSEUM: La Princesse de Conti — PARIS, LOUVRE: The Magdalene; A Daughter of Louis XV. as a Vestal Virgin; Madame Adélaïde; Mlle. de Lambesc and the Comte de Brionne; A Knight of Malta — PERPIGNON MUSEUM: Louis XV. — TOURS MUSEUM: Perseus Showing the Head of Medusa at the Wedding of Phyneus — VALENCIENNES MUSEUM: Le Duc de Boufflers — VERSAILLES, PALACE:[1] Queen Marie Leczinska (Plate II); Marie-Josephe de Saxe; Ma-

[1] The titles here given to the portraits at Versailles do not in all cases follow the names in the official catalogue of that gallery; several have been renamed in accord with M. de Nolhac's more correct identifications, published in the 'Gazette des Beaux-Arts,' 1895. — EDITOR.

dame Adélaïde; La Duchesse du Maine; Madame Adélaïde (Plate x); Madame Henriette (Plate vi); Madame Élisabeth, Duchesse de Parme (Plate iv); Madame Adélaïde as Diana (Plate i); Madame Henriette; Madame Sophie; Madame Louise (Plate vii); Madame Victoire as Hebe; Madame Henriette as Flora; Madame Victoire; L'Archduchesse d'Autriche; Madame Élisabeth in Hunting-costume; Le Duc de Bourgoyne; Madame Sophie as a Vestal Virgin; La Princesse de Tourenne; Madame Henriette; Madame Adélaïde; Madame Henriette; Madame Sophie; Madame Louise-Henriette de Bourbon-Conti (Plate ix); Madame Henriette; Madame Sophie (Plate v); Mesdames Adélaïde, Victoire, and Sophie; The little Infanta Isabella; Jean-Marc Nattier and his Family (see page 20)—GERMANY. DRESDEN, ROYAL GALLERY: Marshal Saxe — FRANKFORT, STÄDEL INSTITUTE: Portraits of Jean-Georges Leerse and his Wife — FRANKFORT, COLLECTION OF M. ALEXANDRE MANSKOPF: Two Portraits — MAYENCE MUSEUM: La Princesse de Talmont — SPAIN. MADRID, THE PRADO: A Prince of France; Two Portraits of Mlle. de Berry—SWEDEN. STOCKHOLM, NATIONAL MUSEUM: La Duchesse d'Orléans as Hebe (Plate viii); La Marquise de l'Opital; La Marquise de Broglie as a Sultana — STOCKHOLM, VON PLATEN COLLECTION: Madame de Flavacourt as 'Silence'; La Duchesse de Châteauroux; La Princesse de Rohan-Soubise — UNITED STATES. BOSTON, ART MUSEUM: Portrait of a Lady — CHICAGO, ART INSTITUE: The Duchess of Montmorency (loaned).

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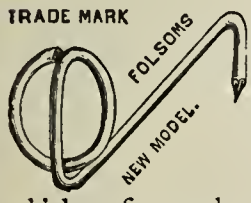

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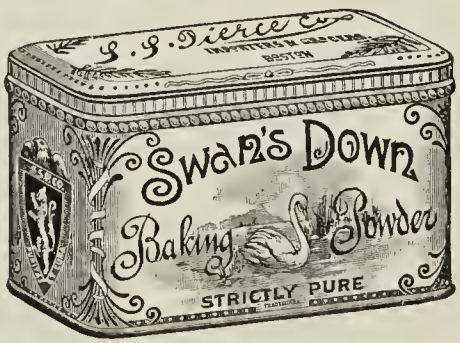

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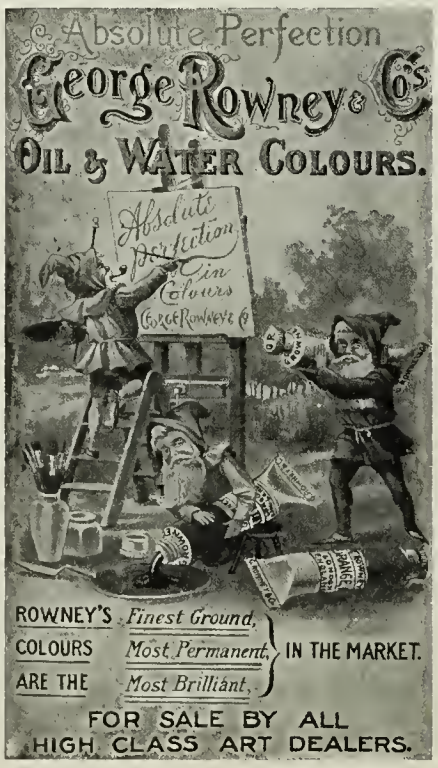

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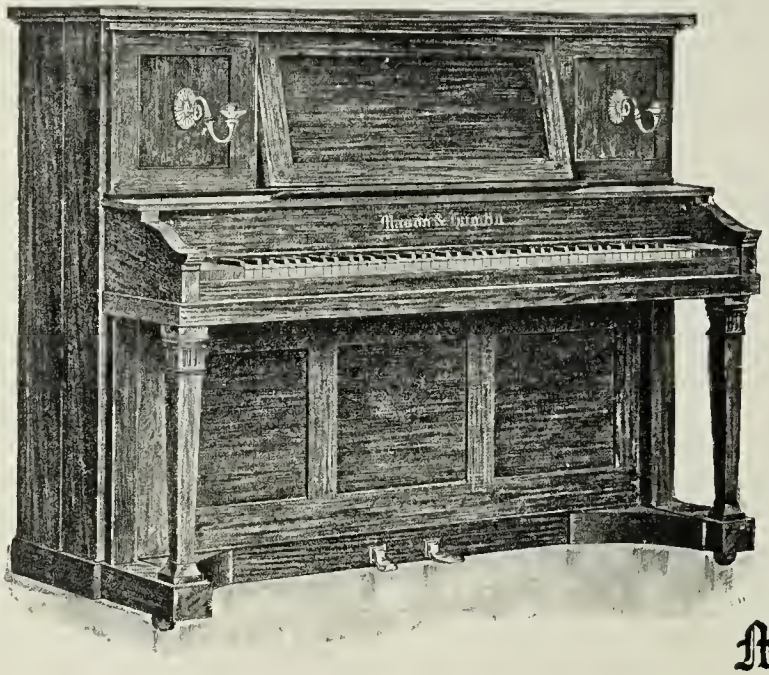

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